

American Art News

VOL. XVIII. No. 16

Entered as second class mail matter, N. Y. P. O., under Act of March 3, 1879.

NEW YORK, FEBRUARY 7, 1920

SINGLE COPIES, 10 CENTS

FINE ARTS BUILDING BURNED

Just after the Art News went to press last week, Jan. 30, and with an advance notice of the annual exhibition of the American Architectural League of N. Y., which was to open last Sunday, following a lapse of the exhibition last season, owing to post-war conditions, a sudden and fierce conflagration broke out about 10 o'clock on the morning of Jan. 30, and in a few minutes the noted Vanderbilt Gallery, with all its architectural exhibits, was completely destroyed, while the Centre Gallery was badly injured and water damaged the South Gallery. The comparatively early hour of the fire and the consequent fact that there were few persons in the building, probably prevented serious loss of life. As it was, no lives were lost, but some firemen were injured. Defective insulation caused the fire and the inflammable contents of the building made its destruction swift and sure.

The loss, not only to the architects and artists exhibiting in the Architectural Show, which is detailed below, but to the art world of N. Y., is a great and serious one. The fire not only may prevent an Architectural Show this season but will presumably make it necessary for the Spring Academy, scheduled for mid-March, to be held elsewhere.

Models Flee, Scantly Clad

The fire was extinguished before it reached the class rooms of the Art Students' League, on the upper floors of the 57th St. section of the building. Several models who had been posing in "life" classes were forced to make hurried exits in rather scanty draperies.

There was no possible chance to save any of the exhibits. The flames filled the open spaces of the galleries in an incredibly short time, and by half-past ten o'clock all that was left was a mass of charred, blackened and cracked pieces of sculpture.

Mr. Whitehead, chairman of the Catalog and Press Committee, said that the loss could be placed at a minimum of a million dollars. Arthur Crisp, vice-president of the League, said that the total damage might run as high as a million and a half. "Of course," he added, "the art objects could not be replaced for any amount of money."

Among the losers by the fire were Daniel C. French, who had two sculptures in the galleries, Mrs. Harry Payne Whitney, who lost two fountain groups; H. A. McNeil, A. Stirling Calder, Edmond T. Quinn, Attilio Picirelli, Janet Scudder, Leo Lentelli, F. W. Ruckstuhl, Isidore Konti, Augustus Lukeman, Paul W. Bartlett, Albert Jaegue, John Gregory and Paul ManSHIP.

Mr. Konti's work was a fountain designed to be placed in New Orleans, and Mr. Bartlett lost the model of a soldiers' monument to have gone to Duluth, Minn.

Miss Lipzinger (Miss Thompson) lost four decorative panels, and Arthur Covey a large mural. A sketch by John S. Sargent was destroyed. Maxwell Armfield lost three panels and other losses by well-known artists include: Leon V. Solon, a large ceramic fountain; E. H. Blashfield, design for a memorial fountain, with small model of same; Clara Elsen Peck, photographs and mural panels; Guy Van Evert, four small panels; W. T. Benda two doors encrusted with gold; J. Scott Williams, group of designs for the Bush Terminal Building; Eugene Savage, two panels; Robert K. Rylvand and Bertram Hartman, panels; also five tapestries from the Herter looms and designs of Batik wall hangings by Hartman, Falls, Myer, Slussner and Crisp.

Arthur Crisp, vice-president of the league, lost a large mural decoration of Diana and three archers hunting, and a painting of a galloon. A group of wrought iron work by Samuel Yellin was lost and Oscar Bach lost a metal and marble table done in Spanish polychrome.

The fire was arrested just in time to save the mss. and books in possession of the book committee of the Art War Relief. Among these were autographed copies of the picture "Allies' Day" by Childe Hassam; mss. from President Wilson, Theodore Roosevelt, John Galsworthy, Alfred Noyes, Lord Bryce, D'Annunzio, Viscount Ishii, Cardinal Gibbons and Myron T. Herrick. The Childe Hassam picture cannot be duplicated.

It is estimated also that the work of the firemen in beating the flames back from the main part of the Fine Arts Building saved paintings, art objects and other decorations and accessories worth nearly \$2,000,000.

Academy Not Decided

The Council of the National Academy met Monday evening to discuss plans for the coming Spring exhibition, which it is thought cannot possibly be held in the Fine Arts building. There were many absentees through illness, notably Harry Watrous, Ballard Williams and Louis Betts, and nothing was decided, al-

though many suggestions as to a place for the exhibition were made and informally discussed. The places suggested which appeared to meet with the most favor were the Anderson Galleries at Park Ave. and 59th Street, and, if possible, the Metropolitan Museum. Chicago was heard from, and the suggestion was made that as the Academy calls itself National, it might not be unwise for it to justify its name and hold its Spring Show in the Art Institute of the "Windy City."

LACHMAN SELLS TO SINGER

Harry B. Lachman sold his "Notre Dame Springtime," recently shown at the Reinhardt Galleries here, from a preceding similar exhibition of his works at the Reinhardt Gallery in Chicago. The artist intends to devote the cheque for \$2,000 that Miss Garden ordered sent him for the canvas by the Chicago Opera Co., to a fund which he hopes to raise for the maintenance of a furnished Studio, with two beds, which he has leased in Paris, and which is now shut up, so that it may serve as a workshop and home for at least two American art students in Paris, preferably "doughboys," who since the closing of the Atelier for American soldier art students at Bellevue have no place to work and live in Paris.



To the Rescue

(25-30) WINSLOW HOMER

Sold to Mr. William T. Cresmer of Chicago by a N. Y. Dealer

ANOTHER HOMER SOLD

"To the Rescue," a characteristic example of the late Winslow Homer and one of his Maine coast series, whose "Wild Geese in Flight" brought \$28,000 from Mr. Wesley R. Childs through the Macbeth Galleries at the recent Mrs. Roland Lincoln picture sale and reproduced on this page, has been sold by a N. Y. dealer to a prominent N. Y. collector for a large sum.

The picture tells its own story. Eliminating all unnecessary details, the artist's eye sought only the big telling masses of form and color, and with the practiced hand of the accomplished draughtsman, he swiftly recorded, with unlabored effect, the salient lines of the moving figures and the heaving powerful march of the Atlantic surge, on the iron bound coast.

The canvas is an inspiring one, and the selling dealer and the collector who was fortunate enough to obtain the work from them, are both to be congratulated.

GIVES CUP TO CAMBRIDGE

A special cable to The N. Y. Sun from London says "Mr. J. P. Morgan has presented a \$25,000 Steeple cup to Christ College, Cambridge, which is described as the finest contribution to the magnificent silver gilt plate collection received by the college in two centuries. The cup is of the period of James I., silver gilt, twenty-one inches high, with cover hallmarked 1511, and initialed T. Y. I.

On the bowl the stem base design is repeated, the cover being surmounted by the figure of an Amazon with shield and banner. The cup was a wedding gift of the Merchant Taylors Guild to John Plomer in 1860. It was sold for £4,500."

THE PARIS INDEPENDENTS

The Associated Press cables from Paris Jan. 30 that the annual "Salon des Independents" is now on at the Grand Palace with some 6,000 paintings on exhibition and large crowds in attendance. It is only of late years that the "Independents" have gained a place in the Grand Palais.

One of the notable pictures of the present exhibition is the "Splendors of the Trench," by Albert Morerau, which connoisseurs believed should find a place in the Luxembourg. "The Bathing Girls," by Andre Favory, also attracts marked attention. The "cubists" are strongly represented.

Authorities in charge of the Salon removed Brancusi's copper "Bust of a Princess" from the building, fearing it might "shock" Andre Honnorat, Minister of Public Instruction, who opened the Salon.

When the sculptor arrived at the Salon he found his exhibit missing, and, surmising it had been stolen, he denounced the officials in charge for neglect. Later, when he discovered the truth, he declared he had exhibited it in N. Y. without exciting any adverse criticism. After discussion, the bust was replaced, but M. Honnorat had meanwhile passed through that section of the Salon.

CHICAGO'S ARTISTS' SHOW

The 24th annual exhibition by "Artists of Chicago and Vicinity" is now on at the Art Institute until March 3. There has never been an art display there concerning which so wide a diversity of opinion existed. Opinions range from the "very best" to the "very worst" exhibition ever staged by the society and there are as many and as competent judges on the one side as on the other. It is, however, a good average exhibition and fairly divided between the radical and the more conservative types of modern art. It is a less uniform exhibition than that of last season and offers more and sharper contrasts. Some of the "radical" offerings make one wonder how they ever passed the jury, there must be something wrong with a picture which even the majority of trained artists confess themselves unable to understand.

It is notable that all of the prize winners are among the "sane" pictures, which would seem a triumph for the views of such as hold that a picture cannot be better than it looks. Two of the younger set carried off the first and second Logan Medals, to the complete satisfaction of many who have sensed their careers from the first, and to the dismay of others, who have learned to revere the mature and finished abilities of some favorite among the older element of long-established reputation. An anonymous letter of complaint on this point has been sent to all members of the jury and even to the prize winners themselves, by one who claims to be a member of the Chicago Society of Artists.

Prize Winning Pictures

"Drizzly Day," which won first honors for Paul Bartlett is a distinguished performance, tonal and temperamental, realistic yet with an imaginative quality. "Banks of the Gasconade," with which Carl R. Kraftt carried off the second Logan Medal, is also an imaginative picture which yet does not offend against fundamental verities. It is romantic and dreamy with poetic purple mists and alluring distances and all the witching loveliness of the land of the artists' fancy.

"The Sunny South," by Pauline Palmer was awarded the Edward B. Butler purchase fund prize and this week will be presented to the Public Schools of Chicago. Pictures receiving this honor are selected by the Art Committee of the Art Institute and it is therefore a coveted distinction. Mrs. Palmer ably sustains her reputation in this and in her other entries which are, for the most part, reminiscent of her recent sojourn in Dixieland. The "Sunny South" is really full of sun as she paints it. The Mrs. Julius Rosenwald purchase fund will be expended for the purchase of Marie Blanke's "Arranging Flowers." This honor is also conferred on pictures selected by the Art Committee of the Institute, for presentation to the public schools. So decorative, colorful and cheerful a picture as this one is well suited for the purpose.

The Mrs. Joseph N. Eisendrath prize, bestowed only upon works by artists who have not exhibited for more than five years, was conferred upon Jonas Sileika for his study of an old woman reading, entitled "Zemaite—Lithuanian Writer," a frank, ingenious presentation of a sturdy type of old age amid homely surroundings. "The Young Hostess," by Karl A. Buehr would seem to have been entitled to a more important honor than the Harry A. Frank prize which it received for it involves the solution of technical problems whose difficulties only artists may appreciate. Cornelius Botke won the Clyde M. Carr Prize with one of his landscape decorations, "The Last Snow," a little picture, hung by itself, and the award was evidently made on quality only.

Jessie Arms Botke carried off one of the Municipal Art League prizes, that of Mrs. William O. Thompson, with her study of geese, "The Break in the Fence." Her style should be familiar to New Yorkers from her "Pelican" pictures in the last Academy show. Hon. mention was accorded C. Raymond Johnson for "Silent Spaces," a snow and serried cliffs picture.

Gilbert P. Riswold is the only sculptor who has thus far won a prize in this exhibition, the Mrs. John C. Shaffer award having been bestowed upon his child group entitled "War Orphans."

The Englewood Woman's Club prize, the Mrs. Flora I. Schoenfeld prize for the most popular picture awarded by vote of the visitors, and the Silver Medal of the Chicago Society of Artists are yet to be given.

DR. SACHS TO TOUR EUROPE

Prof. P. J. Sachs, assistant director of the Fogg museum, has left Cambridge for an extensive tour of the museums of Europe to collect art specimens for the Museum collections. Most of Prof. Sachs' time abroad will be spent in France and Italy, where he will stay several months. He will return next September.

BEAUX ARTS TO GIVE BALL

The Beaux Arts Institute of Design of this city, formerly known as the Society of Beaux Arts Architects, is to give a ball March 11, at the Hotel Astor, "A Pageant of Ancient France." This society gave the "Venetian Fete" and "Ball of the Gods" in 1913 and 1915, two gorgeous spectacles. Lloyd Warren is chairman of the ball committee. The proceeds will be devoted to the education of art students unable to pay their own tuition.

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

E. GIMPEL & WILDENSTEIN

HIGH CLASS

OLD PAINTINGS

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue, New York
Paris: 57 Rue La Boetie

**Picture, Studio and
Gallery Lighting**

EXPERT ADVICE

L. P. FRINK, Inc.

24th St. and 10th Ave., New York

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 5th Street NEW YORK

Knoedler & Co.

Announce

**AN EXHIBITION
OF PAINTINGS**

By EUGENE SPEICHER

At their Galleries, 556 Fifth Ave.
near 46th Street

February 2nd—14th inclusive.

The Home of Old MastersWhere you can find Rare Paintings
from the 13th to the 20th Centuries**WESTON GALLERIES**632 LEXINGTON AVE. NEW YORK
Telephone Plaza 4028**TOUCHSTONE GALLERIES**

Rhythm Visualization

Stella Bloch, Bernard Gussow, Zoltan
Hecht, Rosa P. Hecht, Martha RyterDrawings, Pastels, Watercolors
and Embroideries**EXHIBITIONS NOW ON**

Frank T. Hutchens at Howard Young's

Frank Townsend Hutchens, "painter of sun-
light," is holding an exhibition of his recent
work at the Howard Young Galleries, 620
Fifth Ave., through Feb. 14. The works he
submits are delightful in color harmony and
decorative qualities. "New Canaan Hills" is
an interesting composition, rendered with
sureness and directness. "Larkspur" has
lovely light and color and "Twilight in Pic-
ardy" is poetic. "Summer" is a well-lit can-
vas, good in design; "Wild Flowers" strikes a
personal note, and "October Day," "Spring in
Conn.," recently shown at the Corcoran, and
"Little Boy Blue" are all noteworthy.

DEMOTTE of PARIS

27 RUE DE BERRI

cordially invites you to visit his new American branch

at

8 EAST 57th STREET
NEW YORK

Second Door from Fifth Avenue

OBJETS D'ART
SCULPTURES
TAPISSERIES
PRIMITIFS

TABLEAUX DE MAÎTRES
MEUBLES DE PÉRIODES
TEXTILES
IVOIRES

All antiques of guaranteed authenticity

Speicher and Others at Knoedler's

Aside from the unusual display of French
Impressionist Paintings which occupy the
large main gallery at Knoedler's, 556 Fifth
Ave., and which includes fine examples of
Renoir, Monet, Manet, Pissarro, Courbet, Sis-
ley, Courbet, Degas and Cottet, there are now
on there three other interesting exhibits of
works by American artists. The display of
portraits and landscapes by Eugene Speicher,
his first "one man" show, is especially attrac-
tive. Speicher, like other able painters, has
experimented and during the past few years
his work has undergone various changes, un-
til in the present show he frankly evidences
the influence of Renoir. And yet the per-
sonal quality is apparent in statement and ex-
pression. "Young Girl's Portrait" is a thor-
oughly good piece of painting, ably drawn,
limpid in color, and betraying a depth of
knowledge and long study of character. "Paule-
tte" is equally interesting and "Russian
Girl" and "The Gold Shawl" are presented
with remarkable ability. "Mountain Land-
scape" is strong and freely painted; "Fall
Landscape" and "Landscape," both strongly
reminiscent of the French master, are decid-
edly well done, as are also "Landscape After
Rain" and "Old Brick House." His flower
pieces are beautifully decorative, and "Novem-
ber Landscape," loaned by Mr. George Harris,
is poetical and imaginative. In "Italian Girl,"
however, the artist appears to express his in-
dividual temperament regardless of any leader
and in this work he excels. It is a remark-
able achievement, with broad surfaces, sim-
ply applied, expressing in subtle language both
life and character. It has, moreover, beauty
of color, poise and deliberation and withal a
personal appeal.

Under the direction of Mrs. Albert Sterner,
on the fifth floor at Knoedler's, two interest-
ing exhibitions are on. Clagett Wilson, re-
cently returned from France, where he fought
for nearly two years with the American Ma-
rines, was wounded at Chateau-Thierry, and
on recovering was made aide-de-camp to Gen.
Wendell C. Neville, and later went with the
American army of occupation to Germany. The
26 pastels he offers in his show com-
prise subjects connected with the war. Such
compositions as "Flower of Death" (the burst-
ing of a heavy shell), "Shell Hole Stuff,"
"Rosalie, Rosalie" (a French bayonet), "Hos-
pital," "Symphony of Terror," "Encounter in
the Darkness," "Dance of Death" and
"Front Line Stuff" are rendered with weird
frankness but are neither brutal nor repulsive.
Refined color, good drawing and a good
knowledge of composition make the observer
understand what war meant to the soldier,
perhaps better than any artist has thus far
succeeded in doing.

At these galleries Caroline Locke (Mrs.
Jesse Albert Locke) is also holding an exhibi-
tion of portraits and flower pieces done in an
individual manner. Her flower pieces are of
especial interest, the blooms alive, fresh and
beautiful in color. "White Iris," "White Aza-
leas," "Pink Roses," "Carnations," "Pink and
White Flox," "Pansies," and "White Cyclam-
en" are some of the homely subjects she
appears to love and render with remarkable
sympathy. Her portraits, which include pre-
sentments of children and young girls, are
admirably painted with fine character and ex-
pression.

Helen M. Turner at Frank K. M. Rehn's

The group of oils by Helen M. Turner, now
shown at the Rehn Galleries, 6 West 50th
St., through Feb. 28, make a display of high
quality, and is one of the best showings yet
made by a woman painter in America. It
comprises some 17 canvases, all notable for
harmony of color, good drawing and intimate,
personal arrangement. The artist has evi-
dently put the best of herself into her work
with no thought of fame. Hers are not
works marked by quickness and dash, but
they have been dreamed out, thought over,
and loved. She paints from a refined femi-
nine viewpoint, one that men painters natu-
rally do not possess, and her art has, therefore,
individual charm.

One of the best works shown is "Coral," a
young girl in a remarkably well-painted white
gown, adorned with a coral necklace. The
scintillant color, personal technique, and the
sweet womanly expression of the sitter's face,
above a body that lives and breathes, the
drawing and modeling of the shapely shoul-
ders against a good background, in itself a
rhythmic harmony, would be a credit to any
painter. "The Dreamer" is another striking
work, with beautiful blues, greens and grays
framing a youthful, attractive face. "Betty"
is a portrait of the little daughter of Mrs.
Stephen Millett (Thalia Millett), and is a
charming rendition of childhood. "Autumn"
presents a young girl, clad in rich autumn
coloring, yet it is simply offered and has deli-
cacy and grace. "A Long Time Ago" ex-
hales the sentiment of a bygone period with
a girl in an old-fashioned gown amid appro-
priate surroundings. The artist's landscapes,
like her figure work, have the sentiment
which permeates all her work. Of her three
canvases at the Corcoran Gallery in Washing-
ton last month, two were purchased by Mr.
Duncan Phillips, "Morning," a large canvas,
and "For One of Our Boys," showing a girl
knitting. The third was sold to a collector
after its return here.

Mr. Rehn strikes rather a new and needed
note in the field of American Art, in that his
business is distinctly that of advisory expert.
There is a high standard set in those quiet
rooms of his, a standard as rigidly maintained
for the novice as for the seasoned collector.
Of course the ultimate worth of any such
standard is entirely dependent upon the
knowledge and ability of the one who sets it.
In Mr. Rehn's case, time alone can answer
this, but he has already won his spurs and
his antecedents and experience should stand
him in good stead in his enterprise.

Antonio Barone at Babcock's

Antonio Barone is holding an exhibition of
16 figure works at the Babcock Galleries, 19
East 49th St., through Feb. 14. These include
the fine portrait of a woman standing at full
length, "The Little Muff," a back view with
face gracefully turned toward the observer,
the figure in a black velvet gown of well-
painted texture. "Portrait of Charles F.
Pope," is a good character work, with well
modeled flesh and dignity. "Portrait of Mrs.
Henry Noyes" is another good character work.
While some of the artist's subjects are aca-
demic in conception and lack originality, they
all have serious purpose.

The PRIVATE GALLERIES of

FRANK K. M. REHN

Will be open to the public during February

Some Recent Paintings

BY

HELEN M. TURNER

NOW ON VIEW

6 West 50th Street

**SPECIALISTS
IN WORKS BY**

Murphy Inness
Hassam Weir
Twachtman Wyant
Dewing Martin
and others

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotos Club

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

**NETHERLANDS
GALLERY**

(Walter J. Abraham)

Pictures by the ancient Dutch,
Flemish and Early English Masters.

11a, King Street, St. James's, London

W. LAWSON PEACOCK & CO.

ANCIENT and MODERN

PICTURES

48, Duke Street, London, S. W. 1

Cables: Collectiv., St. Jam's, London

WM. B. PATERSON

Pictures by Old Masters

Chinese Pottery and Paintings

5 OLD BOND STREET, LONDON, 1

S. T. SMITH & SON

OLD MASTERS

PASTELS

37 Duke Street, St. James's, London

ESTABLISHED 1790

ARTHUR GREATOREX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St., London, W.

THE LEICESTER GALLERIES

Leicester Square - LONDON

ERNEST BROWN AND PHILLIPS, Proprietors

Etchings by Whistler, Zorn, Meryon and other
Masters. □ Fine Drawings—Old and Modern
Exhibitions of the Best Modern Art

**JOHN GLEN
DEALER IN OLD PICTURES**

of the
English, French, Dutch
and Italian Schools

3, Bennett Street, St. James's, London, S. W. 1

Dealers invited to inspect

**Agents for "ART IN AMERICA"
BROMHEAD, CUTTS & CO., Ltd.**

Dealers in

PICTURES, PRINTS and DRAWINGS,
PUBLISHERS, AGENTS and VALUERS.

18 CORK STREET, LONDON, W. 1.

Telegrams: Bromcutts, Reg. London. Telephone: Gerrard 9637

LENNIE DAVIS

Pictures by Old Masters

7 Place Vendôme - Paris

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreier & Co.

LONDON LETTER

London, Jan. 19, 1920.

London is at present face to face with the possibility of being deprived of its two finest exhibition galleries, namely the Grosvenor and the Grafton, for I hear that the scheme for raising the necessary funds for the retention of the former (I referred to the matter in a recent letter) has not met with sufficient support, while in the case of the Grafton Galleries, the building has lately changed hands and a decision has not yet been arrived at as to the purposes to which the new owners will put it. Picture galleries of this type naturally demand extensive space, and now that ground values in good districts command exorbitant prices, it is hardly surprising that more remunerative ways of utilizing an advantageous site should present themselves. Meanwhile art lovers are awaiting with some anxiety the ultimate decision as to the fate of these two fine galleries.

An "exhibition of representative art" now on at the Grafton, although hardly living up to its name, since there are a number of latter day schools totally unrepresented among the exhibits, there is much to interest the spectator. One of the most pleasing of the exhibits is Harold Speed's "Road to Italy," which shows considerably more vigor than is usual with this artist, while another picture that deserves mention is Charles Sims' "Vase," in which his fantasy plays with the idea of two sculptured children, turned by magic into living flesh. A special interest attaches to Aubrey Beardsley's oil, "Caprice," depicting a lady and a black boy, while on the back of the canvas appears another painting of a masked woman. A curious fact in connection with this is, that the picture on the fact of the canvas has hitherto been unrecorded, although that on the back was recorded by Aymer Vallance in his Iconography. The explanation would seem to lie in the picture having been placed in Beardsley's studio with its face to the wall, so that only the drawing on the back was noted. Some brilliant flower pieces by W. B. Rankin, a clever study of a nude by Howard Somerville and two classical themes by Glyn Philpot add to the merit of the show.

The Pastellists

Who is it, I wonder, who invests in modern pastels, and why do they do it? The answer is not suggested by the exhibition of the Pastel Society at the Royal Institute Galleries, for the majority of the pastels shown there, would appear to defy all those canons on which the art of the crayon should base its charm. One looks for lightness and gaiety, and one finds heaviness and dullness, for sparkling color and finds deadness of tone. Anna Airy is as successful as any in her "Ballerina," in which she departs from the ordinary "pretty-pretty" style, affected by those who experiment in this medium, and gives strength in place of mere sweetness. The most promising work is not to be found in connection with portraiture pure and simple, but with themes which give scope for imagination and skillful composition. There is a tendency among exhibitors to extend the functions of the crayon beyond those usually assigned to it, and in some instances greater success has awaited these ventures than in the case of the more conventionally treated themes.

Samuel A. Weiss at Arlington

Samuel A. Weiss is showing thirty-five oils, five pastels and ten drawings at the Arlington Galleries, 274 Madison Ave., through Feb. 14. The artist, who is a facile craftsman in both mediums, has found his subjects, for the most part, along the marshy and sandy lower Jersey east coast, especially in and around Tuckerton and Tom's River, and paints with sympathetic interest the low-lying shores, and the picturesque fishing craft and old huts, houses and wharves of those localities. He has a fine sense of color and atmosphere and of "the open," and is, withal, a strong draughtsman. His versatility is evidenced by a large portrayal of New York at night, as seen from the Plaza Hotel—a work tender in tone and full of mystery—which has found a discriminating purchaser in Mr. Louis Mann, the actor, and another sunny outdoors with figures, which is owned by Clara Littman, the actress (Mrs. Louis Mann).

Mr. Weiss has not shown as much in public as his work merits, and the present display will surprise even those who know his work for its strength and feeling, while it will be a revelation to those who are not familiar with it.

Gaston Lachaise at Bourgeois'

However the art public may view the exhibition of drawings and sculptures by Gaston Lachaise, on at the Bourgeois Galleries, 668 Fifth Ave., through Feb. 21, whether or not it comprehends his reasons for drawing and modeling only obese, middle-aged women, seated, standing and reclining, it must acknowledge the strength of his line and his execution. There is nothing uncertain in his statements, and his eye and hand are sure. His heroic statue group, "Love," is an unusual virile conception, inspired by imaginative thought and done by a man who thoroughly understands human anatomy. The man stands firmly erect, demanding, calming, the woman he clasps in his arms, who protesting, is yielding to his guidance. The symbolic idea is aptly expressed, and the modeling and drawing of the figures shows a master hand. "Elevation" is a realistic figure of a heavy woman, yet, seen from the artist's viewpoint, graceful and refined. There is an admirable head in "Portrait," a strong presentment of a man, and two bust portraits are also remarkable in execution. "Diver," a small bronze figure has fine action, and "Rhythm," "External Force" and "Hautaine" are interesting emotional conceptions. A display to be reckoned with.

**"JUST HOME FROM 'OVER THERE'"**

Eben P. Comins

In National Gallery—Washington, D. C.

Pen and Brush Club Show

The Pen and Brush Club is holding a show of oils by its members. Among the more notable works shown are: Helen Watson Phelps' "Portrait Miss Anne Wynn O'Ryan," the actress, sister of Gen. O'Ryan; Katharine A. Lovell's charming landscapes; Anna G. Price's "The Old Red Barn"; Susan R. Knox's two captivating children's portraits; "Call of the Sea," by Lorna F. Reid; two interesting canvases by Adele Watson, "In Hellas," and "Grove of the Muses"; M. A. Doull's "Gateway at Bar Harbor"; Ida A. Stone's "Birches"; Isabel Cohen's landscape; Jane Peterson's "Azaleas," "A Young Girl," by Harriet W. Titlow; Agnes Symmers' delightful "Winter," and "Sunset"; "The Bathers" and "Flowers from My Garden," by Fanny Dittler; Felicia W. Howells' "Evening—Return from Work"; Martha B. Coman's "Winter Morning"; Mrs. Tallman's "Over the Hills"; Kate A. Williams' charming landscape; Cornelia B. Faraday's still life studio accessories; Emma Rudd's group of pink-roofed houses, and Gertrude C. Fosdick's marine, and Clara Fairfield Perry's "Winter Silence."

EMILE PARES

Importation et Exportation

Objets d'Art, Tapisseries, Sculptures,
Pierre, Bois, Meubles et Soieries.

15 QUAI VOLTAIRE - - PARIS

Miller, Davis and Friesseke at Macbeth's

A fine group of six examples of Charles H. Davis, and five each of Richard Miller and F. C. Friesseke, fills the walls of the inner Gallery at 450 Fifth Ave., through Feb. 21 next. The combination is a happy one and the effect of the display delightful.

The six landscapes by Charles H. Davis, four large and two small, are all joyous in feeling, delicately atmospheric and pearly and soft in color. The artist is a true Nature poet, and in these, as in all his work of the past few years, his truthful and tender skies are features. The "Great Oak in Summer" is perhaps the best of the examples now shown.

The art of Richard Miller and F. C. Friesseke is too well known to need description. The former's strength of drawing, rich color palette and fine expression contrasts strongly with the pretty decorative work of the latter—whose pale anaemic blondes float in a mist of delicate, almost diaphanous color. Miller's women are of flesh and blood. Especially notable are the cleverly painted still life details in Miller's canvases. His "Coral Earrings" is a virile figure work with a harbor vista.

STUDIO FOUNDED
IN 1840ESTABLISHED IN NEW YORK
SINCE 1907**ROUGERON**

94 Park Avenue, between 39th and 40th Streets

PICTURE RESTORATION

Highest References from Museums, Collectors and Picture Dealers

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.FIFTH AVENUE and 36th STREET
NEW YORK**PARIS LETTER**

Paris, Jan. 22, 1920

In the days gone by Paris picture galleries were, for the most part, around the Hotel Drouot auction rooms and between the Rue Laffitte and the Madeleine one still finds the Galleries Durand-Ruel, Vollard, Georges Petit, Chaîne and Simonson, Bernheim, Druet and Blot among others. Nowadays many art firms have followed the big dress designers' lead and are installed in the Rue St. Honoré and the Boulevard Malesherbes and the Rue La Boétie—perhaps the street containing the greatest number—which leads into the Champs Elysées. Among those installed in or near that famous avenue is the Galerie Mouninou in the Rue Marbeuf. Other art dealers have crossed the river, and the left bank, which formerly housed only booksellers and antiquaires, now shelters dealers in the ultra-modern. The two principal galleries on the left bank are behind the Institut in the Rue de Seine; one, the Galerie Marseille, the other the Galerie Vildrac. M. Marseille is the impresario of a team of "young geniuses," most of them posthumous disciples of Cézanne, like Jean Marchand, Dunoyer de Segonzac, and Othen Friesz. Charles Guérin, Valtat and Luce, are also here, not to speak of a celebrity in the person of M. Signac, president of the Société des Indépendants, with whom this firm is about to sign a contract. M. Signac's work used to be exploited exclusively by M. Bernheim.

M. Vildrac's "team" of artists is less homogeneous but full of varied talent. M. Picard Le Doux, and Camoin are his principal figure and Vlaminck and Ottmann—his landscape painters. For the moment he has a charming Gauguin, dated 1888, when the painter was still under the influence of Pissaro.

A little further on, the publishers G. Crès & Co., have arranged a large art gallery at 21, Rue Mautefeuille. A retrospective show now on here comprising work of painters who became known through the Salon des Indépendants and who were originally treated as "revolutionaries," and are now almost classics, has a didactic value of exceptional interest. Another publisher, M. Bernouard, also holds occasional exhibitions at "La Belle Edition," 71, Rue des Saints Peres—generally etchings and engravings illustrating the books issued by his firm. Lastly, there is the little gallery, "A l'Artisan," in the Rue St. Benoît, No. 22, under the shadow of Saint Germain des Prés, and which recently showed remarkable black and white work by A. Maximilien Vex, well engraved by Marie-Ariél. M. Vex blends the style and spirit of the 18th century with modern forms of expression in the happiest manner.

LAI-YUAN & Co.

C. T. LOO

Exhibition of
**Genuine Ancient
Chinese Portraits**
on view at their Galleries

557 Fifth Avenue New York

**HOWARD
YOUNG
GALLERIES**
Important Examples by
**AMERICAN
FOREIGN
MASTERS**
620 Fifth Avenue
at Fifth Street
New York

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street
SUBSCRIPTION RATES

YEAR, IN ADVANCE\$3.00
Canada 3.35
Foreign Countries 3.75
Single Copies10

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.
D. H. and A. C. Friedricks, Co. 169 W. 57th St.
WASHINGTON

Brentano's - - - F and 12th Streets
BOSTON

Vendome News Co. - 261 Dartmouth St.
MONTREAL

Milloy's Bookstore, 241 St. Catherine St. W.
Chapman - - - 190 Peel St.
LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,
32 Duke St., St. James, S. W.
PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII FEBRUARY 7, 1920 No. 16

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE LOST ART GALLERIES

Under this heading, Howard Russell Butler, Vice-President of the National Academy of Design and President of the National Academy Association, and who was largely responsible for the Fine Arts Building, in W. 57th St., regrettably and unfortunately half destroyed by fire last week, and directly responsible for the ruined Vanderbilt Gallery in the building, inasmuch as he influenced the late George Vanderbilt to donate the funds for said gallery, discusses in a published letter the question of an adequate building, to replace the one now temporarily at least out of commission, to house the art societies of the Metropolis.

Mr. Butler truthfully says:

"For years the Fine Arts Building, (main building and galleries) has been overcrowded. Ever since the sale, in 1896, of the old Academy Building on Fourth Avenue and 23rd St. the Academy and the younger art societies have been packed within it. The Academy has been compelled to hold two exhibitions each year and yet the walls have had to be unduly crowded. Many of our ablest artists have hesitated to have their works seen under such conditions and so the exhibitions have suffered in quality.

"Effort after effort has been made by the Academy, and recently by the National Academy Association (a union of ten societies led by the Academy), to secure the building which is so urgently needed. Time and again the vision seemed about to materialize, only to fade away and disappear.

"So we heartily indorse the conclusion that the time has come when the art societies should be adequately housed. The men of talent to whom the city and country look for inspiration in the domain of beauty have fully established their claim for that much recognition. The benefit to the city would be immense. We have seen, and have been glad to see, millions go into museums and millions more expended for old masters and foreign works. But when, we ask, will the turn come for our own native art?

"Here is the golden opportunity for some one, for many, or for all who care for art, and who have a pride in the city, to come forward and provide the means of proper exhibition—

such as have long existed in Paris, London and the other great art centres of the world, but have never really existed in New York.

"This is no appeal for individual patronage. There would be as much benefit for the public as for the artist. It would redound to the honor and prestige of the city and nation and ever be a monument to those whose enlightened sympathy recognized that the best way to foster art is to encourage the work of the living—at least to the extent of allowing it to be appropriately exhibited.

Mr. Butler then states that the Academy and the other Art Societies have not the funds to provide their own building out of their treasuries and the pockets of their members, but that they can render a great service in providing the costs of maintenance of a new and adequate building without calling for outside aid, and this he believes they can do.

With this reasoning of Mr. Butler's we are in hearty accord. It is passing strange that not one of the very wealthy American art collectors or patrons has not bequeathed, or, if living, does not give the funds to provide the Metropolis with what it should really have—a great and beautiful structure, such as the Grand Palais of Paris, and in a more accessible locality than the burned Fine Arts Building, which should have been erected on or within a block of Fifth Ave. either way, when it was first planned. If Mr. Frick has left the best possible monument to himself in his bequest of his beautiful house and its art contents to the city, why should not such a generous and wealthy art patron, as former Senator Clark, for example, leave a still higher and better self-monument, by giving the Metropolis an Art Palace which will adequately fill the needs and represent the art centre of America, which New York has now become?

Silver, Jewelled Bookbindings at the Grolier

At the Grolier Club, 47 East 60 Street, there is now on view a unique series of metal and embroidered bindings. The present exhibit falls roughly under three heads: metal bindings of the middle ages, silver bindings of the XVII and XVIII centuries, and embroidered bindings of the same period.

The first section includes some of the greatest examples in the world such as the celebrated Ashburnham Gospels with their wonderful VIIIth century enamels and the great binding with the arms of Emperor Charles V. Other monastic bindings are inlaid with Mosan and Limoges enamels, decorated with ivory plaques or studded with rock-crystal cabochons.

The large series of openwork silver bindings is unique and comprises the pick of several great private collections.

From the Netherlands also come the quaint tortoise-shell covers. A group of early Greek and Armenian bindings have charm and there is a beautiful specimen of workmanship ascribed to Benvenuto Cellini, or his pupil Manno, made for Cardinal Farnese.

Max Kuehne at Kingore Gallery

For the first time in several years Max Kuehne presents his work to the N. Y. public, this time with an exhilarating exhibition of landscapes and coast scenes, at the new Kingore Galleries, 608 Fifth Ave., through Feb. 14. During the years in which American art patrons heard but little of him, he was painting in Europe, and traveled through England, where he spent some time on the Cornish Coast, and later in Spain, where he remained for three years. During his absence he made great strides in his art. His earlier work was then lower in key than his recent canvases, which have good color and light. Although some of the dealers exploited his English and Spanish pictures, notably Daniel, who encourages the work of talented young painters, the present display comprises entirely American subjects, and shows no European influence, but rather that of the American, Paul Dougherty. "Gloucester Harbor" is a fine, spontaneous work, lovely in color, an interesting composition, with well-painted water and a harmonious arrangement of boats. "Off Beauchamp Point" has good color, "Summer Afternoon, Rockport, Maine," is a pleasing composition, brilliant in color and having good light with well-painted water in the foreground. "In the Harbor," "In Penobscot Bay" and "The Broken Ledge" are strong and interesting works and "Light on the Sea" is an unusual achievement in light.

AMERICAN WATERCOLOR SOCIETY

The American Water Color Society is holding its 53rd exhibition at the National Arts Club. Especial interest attaches to the group of paintings by Childe Hassam, Horatio Walker, Gifford Beal, Chauncey F. Ryder, M. W. Zimmerman, Hilda Belcher, and Ernest Walker. Howard Giles is represented by several coast scenes, reminiscent of Sargent in their handling. Works that arrest attention among the 315 shown are Frank Hazen's "Golden Glade," a decorative arrangement of cadmium and purple; Olaf Olsen's "Portrait of a Fisherman;" Chauncey F. Ryder's "The Old Saw Mill," excellent in tone; three of the Thames series by the late J. Alden Weir; "Chrysanthemums," by Elizabeth Ankerman; Gifford Beal's "Path of Gold;" "A Wagon in a Wood" by Matilda Brown, and an excellent group by Anna Fisher whose dock scenes would be a strong note in any exhibition. Hayley Lever brings veritable life to rocks; Charles B. King has an imaginative painting of special merit, with a Goya-like foreground, entitled "No Applause," and Ernest D. Roth shows a Roman street with excellent texture. "On Travers Island," by W. H. de B. Nelson, is pleasing in color and composition; John Scott Williams shows a large composition, "The Truck Farmer," decorative and rich in color, the features of the man somewhat over-emphasized, however. The Quarry series by Childe Hassam, although less interesting in subject-matter than last year when he took the Hudnut prize, is finely constructed, solidly painted, and technically beyond criticism. It is a pity that the galleries are not better adapted to exhibition purposes.

Mr. Alexander M. Hudnut Prize of \$200 was awarded to Horatio Walker for "Swine and Swineherd."

Mary Kremelberg at Schwartz's

Mary Kremelberg's (of Baltimore) exhibition of oils at the Schwartz Galleries, 14 East 46th St., to March 1, is an unusual display of a woman's talent. Done mainly with a palette knife they betray none of the coarseness usually looked for in such technique, but are brilliant in color and refined in execution. Her portraits are so adroitly handled that the flesh has all the skin quality necessary and yet the canvases have the moving impressionistic effect of knife work. Her portrait of "A Young Girl" however, is entirely brush work and shows technical versatility, is broadly painted and fine in color and expression. "Esther," a full-length majestic figure of a woman clad in the costume of a Goddess, with a brilliant emerald green drapery, balanced by corresponding hues, is a work of dignity and strength; "Mia Bambina," strongly painted, loses nothing of sentiment in the vigor that predominates the composition. "Portrait of Mrs. Kay" is forceful in presentment, yet womanly and refined in expression.

At these galleries there is also an unusually attractive display now of Monotypes in Color, by Marion Gray Traver. As a colorist the artist may hold a high place, and for composition, refined choice of subject and delicate handling, her work in general commands recognition. "Twilight" is an appealing design, tender in expression and lovely in color, "In the Woods," broadly handled, is also an attractive work, and "Village Street" has delicate touch, sentiment and charm.

William Carrigan at the Ferargil

William Carrigan is a native-born American, who went to Ireland, the home of his parents, while still an infant, returned to this country some years later, studied art under J. Alden Weir and Emil Carlsen, and still later returned to Europe and completed his art education in Paris and on the Continent. He is, therefore, little known in America, and makes his bow at the Ferargil Galleries, 607 Fifth Ave., through Feb. 21, with a group of paintings, all painted with the eye of a true poet who sees Nature in her tenderest, most alluring phases. A remarkable colorist, and a skilled draughtsman he presents his subjects in lyrical tones that sing of summer skies, winter nights, fruits, foliage and flowers. Distinctly personal are his technical qualities, and he presents his themes with honesty and sincerity and with knowledge gained by years of application and sacrifice.

In tender tone he depicts his home in Ireland "Carrigancool," with rare feeling. "The Village Winter" has soft falling snow and the atmosphere is of wintry winds. "Mountain Farm," "March Sky," "Charlie Smith's House" and "Persimmons and Silver," the latter a delightful still life, are some of the best oils. The artist's water colors are not less interesting, "Soleil D'Or Rose," "The Alps at La Lauteret," "Hills at Sappes" and "Landscape Study" are among these remarkably interesting works.

OBITUARY

Frederick Gillam

Frederick Victor Gillam, widely known as a cartoonist, died Jan. 29 last at a hospital. Victor Gillam, as he was best known, was for twenty years with "Judge" as a cartoonist, and was a member of the N. Y. Press and Lotus clubs. In earlier days he had been employed on *The St. Louis Post-Dispatch*, *Denver Times*, *N. Y. World*, and *N. Y. Globe*.

DE LAMAR PICTURE SALE

The 84 oils, two water colors, one pastel, and 14 circular oval decorative murals (21x12 3/4 each) symbolizing 14 of the leading nations, the last by Will H. Low, and formerly in the collection of the late William T. Evans, selected from the collections of the late Capt. Joseph De Lamar, were sold by the American Art Association, with Mr. Thomas E. Kirby as auctioneer, in the Plaza ballroom, the evening of Jan. 29 last. While Capt. De Lamar was an industrious and energetic collector during his last years, he had not had the opportunity of study in his earlier years, and did not succeed in acquiring that taste which keeps other collectors from many pitfalls. His pictures, while they numbered some few of good to high quality, were not, as a rule, well authenticated, especially those given to the early English and French schools, of which he had many, bought "not wisely nor well." These naturally did not bring out any especial competition and the sale only drew, for like reasons, a fair audience, and made a total of \$55,435. The "Painted Ladies," as the attributed early English and French canvases were dubbed, sold for very low figures as decorative works—but then "the Captain" did not pay large sums for them when he bought them, for the most part at auction, and so no one was injured.

The list of pictures sold, with artists' names, titles, sizes, buyers and prices follows:

Artist	Title	Size	Buyer	Price
1. Perez, A.	"The Toast" (13 1/2 x 19 3/4), Dusseldorf			\$180
2. Frere, C. Th.	"Vue du Caire" (15 1/2 x 24), Robt. Hyman			160
3. Sheppard, W.	"Venetian Canals" (16 x 24), Wm. Bernet			130
4. Zier, Ed.	"Tete de Jeune Femme" (24 x 19 1/2), H. Brassley			140
5. Leisten, J.	"Cardinal Richelieu's Fete Day" (18 x 30), H. D. & G. Rohlf.			200
6. Ernst, R.	"Oriental Interior with Figure" (24 x 19), H. C. Fairchild			120
7. Rondel, H.	"The Titian Hair" (24 x 20), Beaumeister			102
8. Kavel, M.	"Girl with Tambourine" (26 x 21 1/2), J. T. Detmer			130
9. Vanseverdonck, M.	"Stable with Sheep" (20 1/2 x 27), H. C. Fairchild			90
10. Japy, L. A.	"Landscape and Cattle" (22 x 27 1/2), V. Winters			170
11. Perret, A.	"La Vanneuse" (29 x 24), Holland Galleries			240
12. Brunery, F.	"Chess" (24 x 29), Park, Agt.			400
13. Rondel, H.	"Femme Blonde" (29 x 24), W. Butler			325
14. Verboeckhoven	"Sheep and Landscape" (23 1/2 x 29), Holland Galleries			560
15. Guillaume, A.	"L'Entracte" (25 1/2 x 32), Arlington Galleries			150
16. Monchablon	"Gathering of the Harvest" (15 x 22), H. D. G. Rohlf.			370
17. Alma-Tadema	"Love's Missile" (23 1/2 x 17 1/2), Park, Agt.			3,100
18. Bonheur, Rosa	"Monarch of the Forest" (29 x 24), Rohlf.			1,525
19. Van Marcke	"A Spring Day" (25 1/2 x 21), Bernet, Agt.			400
20. Detti, C.	"La Visite a L'Artiste" (25 x 32), Park, Agt.			250
21. Grolleron, P.	"Recreation in Camp" (26 x 31), G. La Branche			325
22. Beraud, J.	"Les Halles" (25 1/2 x 32), Holland Galleries			400
23. Roybet, F.	"The Cavalier" (32 x 26), Park, Agt.			875
24. Brunery, F.	"Musical Cardinals" (28 x 36), Park, Agt.			675
25. Brunery, F.	"Cardinals Feasting" (28 x 36), T. Russell			725
26. Richet, L.	"On the Road to Barbizon" (23 x 32), Bernet, Agt.			250
27. Hart, J. M.	"Cattle at the River" (20 x 34), G. Parker			325
28. Van Boserck, R. M.	"Summer Landscape" (20 x 30), H. Schulteis			425
29. Soulaire, J. F. C.	"The Ladies Have Their Jest" (39 x 30), Dr. Ovary			320
30. Gerome, J. L.	"La Mort de Candaule" (26 1/2 x 39), Rudert, Agt.			1,050
31. Knight, Ridgway	"Water Carrier" (36 1/2 x 29), Park, Agt.			1,500
32. Madrazo, R. de	"The Letter" (32 x 26), Rionda			540
33. Vibert, J. G.	"Incoming Tide" (29 x 37), Rohlf.			3,800
34. Menzler, W.	"Love and Roses" (37 x 25 1/2), H. Brassley			175
35. Ouderra, E.	"Roman Interior with Figures" (36 x 44), Holland Galleries			260
36. Perrault, L. B.	"Italian Girl Resting" (46 x 29 1/2), L. Owsley			300
37. Comerre, L. F.	"Une Danseuse Orientale" (48 x 30), Holland Galleries			300
38. Gerome, L. F.	"Tigers Drinking" (27 x 39), Holland Galleries			1,175
39. Laisement, H.	"The Three Brothers" (33 x 40 1/2), Howard Young			475
40. Signorini, G.	"President of the Council of Ten" (watercolor) (49 1/2 x 29 1/2), Park Agt.			175
41. Bierstadt, A.	"Ancient Ruins" (28 x 45), H. Fairchild			150
42. Leloir, A. L.	"Temptation of St. Anthony" (28 1/2 x 39 1/2), W. C. Thompson			575
43. Ernst, R.	"Captured Tiger" (28 x 35), Holland Galleries			150
44. Ernst, R.	"Oriental Interior" (29 x 40), Holland Galleries			175
45. Kahler, C.	"His Highness" (31 1/2 x 47 1/2), W. C. Thompson			250
46. Kahler, C.	"Artists Studio at Melbourne" (37 x 53 1/2), R. Hyman			260
47. Ziem, "Venice"	(24 1/2 x 32), Holland Galleries			1,225
48. Breton, J.	"The Gleaners" (39 x 29 1/2), Howard Young			2,250
49. Schreyer, A.	"Moorish Sheik and Escort" (34 x 49 1/2), H. Fairchild			2,500
50. Moran, Thos.	"Dream of the Orient" (33 x 50), Capt. McMillin			3,700
51. Beraud, Jean	"Casino at Monte Carlo" (38 1/2 x 49 1/2), Holland Galleries			525
52. Lawrence, Sir Th.	(attributed to), "Portrait of a Man" (15 x 12), F. H. Russell			170
53. French School	"Louise Elizabeth de Bourbon" (33 x 27), Beaumeister			90
54. Tournieres, R. L.	(attributed to), "Madame de Colande" (35 x 26), Beaumeister			170
55. English School	"Portrait of a Lady" (34 x 28), Warren Smadbeck			70
56. Tournieres, R. L.	"Port of Madame Pelicot" (35 x 28), Belsham			150
57. Raoux, J.	"Lady with a Bird" (47 1/2 x 35 1/2), Belsham			110
58. Pether, A.	"Moonlight on the Thames" (30 x 44), Fairchild			130

(Continued on Page 5)

PAINTINGS

BY

American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue - 40th Street - New York City

THURBER ART GALLERIES

American and
Foreign Paintings75 EAST WASHINGTON STREET
CHICAGO, ILL.ANDERSON
ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign PAINTINGS
American

LONDON PARIS FLORENCE ROME

Hudson Forwarding & Shipping Co.
Custom House Brokers
and Forwarding Agents24 STATE STREET NEW YORK, U. S. A.
TELEPHONE BOWLING GREEN 5696-5697-5698We specialize in clearing through Customs
ANTIQUES, WORKS OF ART, PAINTINGS, etc.
WE HAVE EXCELLENT FACILITIES FOR HANDLING
SHIPMENTS TO OR FROM ALL PARTS OF THE WORLDDE LAMAR PICTURE SALE
(Continued from Page 4)

59. Tournieres, R. L. (attributed), "Mlle. Jeanne Desfriches" (41x35), Rudert, Agt.	160
60. Gainsborough (attributed), "Portrait of a Lady" (49x40), Mrs. Abbott.	250
61. Van Loo, Carle (attributed), "Portrait of Princess de Polignac" (50x40), Baumeister.	90
62. Romney (attributed), "Portrait of Mrs. Henshaw" (51x40), Baumeister.	130
63. Vestier, A., "Portrait of Comtesse D'Estades" (50x39), J. Ferguson.	320
64. Nattier, J. M., "Portrait of Comtesse de Parebere" (53x39 1/2), Belsheim.	1,350
65. Lely (attributed), "Portrait of a Lady" (50x40), Baumeister.	80
66. Rigaud, H., "Portrait of Duchesse de Noailles" (58x37), Belsheim.	275
67. Hoppner (attributed to), "Portrait of Lady Chambers" (50x40), F. M. Price.	130
68. Gainsborough, "Mary, Countess of Salisbury" (50 1/2 x 40), Smadbeck.	120
69. Natoire, C. J., "Portrait of a Lady" (56 x 44), W. Taylor.	390
70. Campo, F. del, "The Piazza, Venice" (29x47), Holland Galleries.	600
71. Blaas, E., "Victim of Coquetry" (37x50), Rudert, Agt.	725
72. Giachi, E., "Chant D'Amour" (35x51), H. C. Fairchild.	225
73. Madrazo, R. de, "Sortie du Bal" (27 1/2 x 46), John Bossert.	2,000
74. Burne-Jones, "Legend of St. George and the Dragon," Episode IV (42 1/2 x 36 1/4), Robert McCormick.	1,000
75. Knaus, L., "Bavarian Holiday" (40x53 1/4), Schulteis.	2,500
76. Vibert, J. G., "Departure of His Eminence" (39x55), Parker, Agt.	2,700
77. Bouguereau, "L'Aurore" (82x42 1/2), H. C. Fairchild.	1,875
78. Berne-Bellecour, "The Embarkment" (54 x 79), H. P. G. Rohlf.	700
79. Nicol, J. W., "Court-Martial of Rob Roy" (46 1/2 x 72), Rudert, Agt.	160
80. Mathieu, J. C., "En Gare de Garche, S. & O." (52x79), Belsheim.	180
81. Baratti, F., "Franklin at the Court of Versailles" (38x55), D. Callo & Son.	180
82. Didier-Pouget, "Field of Heather" (41x 69), H. A. Prosser.	250
83. Weeks, E. L., "Procession of Shah Jehan" (80x118), Rohlf.	975
84. Wheatley, F. (attributed), "Portrait of a Lady" (96x64), Baumeister.	110
85. Van Loo, Carle, "Louis XV in State Robes" (83x57), Rohlf.	475
86. Gainsborough (attributed), "Portrait of a Lady" (96x60), Belsheim.	280
87. Dvorak, F., "At the Spa" (74x108), D. Callo & Son.	150
88. Low, W. H., "The Nations in Music" (a series of mural paintings, representing America, England, Egypt, France, Germany, Greece, Holland, Hungary, Ireland, Italy, Japan, Russia, Scotland, Spain), R. C. & N. M. Vose.	575
Total	\$55,435

Mr. and Mrs. William Meyerowitz (Theresa F. Bernstein) of 39 West 67 St., are receiving the congratulations of their friends upon the birth of a daughter, named Isadora G. R. Mother and child are doing well.

HENRY REINHARDT & SON

Old and Modern
PAINTINGS

New York

565 Fifth Avenue

Chicago

536 S. Michigan Avenue

Paris

12 Place Vendome

Henry E. Huntington Book Sale

At first session of a sale of duplicates and English Literature selections from the library of Mr. Henry E. Huntington at the Anderson Galleries, Jan. 28 afternoon last, a total of \$3,112.75 was obtained. The top price, or \$95, was paid for No. 162, the "Poly-Olbion" by Michael Drayton, a "Geographical Description of Tracts, Mountains, Forests and other parts of this renowned Isle of Great Britain," etc., with engraved title, portrait of the Prince of Wales, and double page copper plate maps, two volumes in one folio with full blue levant morocco binding, first complete and rare first edition—London 1612-1622, rare.

At the second session Jan. 29, a total of \$7,264.25, was obtained. The top price, or \$2,000, was paid by Mr. John F. Drake for No. 328, the first part of an extremely rare play by Thomas Kyd, first and rare edition, only four copies extant, no copy sold at auction in years—the Roxburgh-Kemble-Devonshire copy with title page note by Kemble—London, Thomas Panyer, 1605. The same buyer paid \$1,000 for No. 360, ten rare plays by Thomas Middleton entitled "Your Five Gallants," first and rare edition—London, Richard Bonian, 1608. Mr. George D. Smith bought several rare editions, including a 1671 edition of Milton's "Paradise Regained."

The third and concluding session Jan. 30 aft., brought a total of \$2,875.75, which made a grand total for the sale of \$13,252.75. The top price or \$127.50 was paid for No. 512, a first edition of Sheridan's "Clio's Protest" or "The Picture," with other poems, 8vo, uncut, London, Richard Arnold, 1819.

Boland Print Sale

The first half of an interesting collection of prints owned by John Boland was sold Mon. eve., Feb. 2 last, in the American Art Galleries. This half contained a large group of etchings by Felix Buhot. Mr. F. Meder gave \$125 for Buhot's "Falaise;" J. M. Woodward \$170 for No. 57, Buhot's "Westminster Palace," and \$155 for No. 49, Buhot's "Les Voisins de Campagne." Mr. Meder bought No. 70, D. Y. Cameron's "Doorway of a Mosque," for \$330, and No. 71, the same etcher's "Chimera of Amiens," for \$160. Mr. Ackerman paid \$220 for No. 69, Cameron's "Beauvais;" Knoedler & Co. secured No. 117, Hedley Fitton's "London Bridge," for \$200, and No. 109, Fitton's "Rue de l'Hotel de Ville," for \$155, and Kennedy & Co. gave \$165 for No. 112, Fitton's the "Two Mills," and \$105 for No. 130, also by Fitton, the "St. Etienne du Mont."

The result of the second and concluding session Tuesday eve. made a grand total of \$14,541. The top price, or \$725, was paid by Albert Rouillier for No. 168. Mr. A. Swan as agent paid \$475 for No. 156; Mr. Rouillier, \$400 for No. 166, and \$210 for No. 277. C. W. Kraushaar gave \$170 for No. 298, \$130 for No. 275. Mr. J. M. Woodward paid \$150 for No. 188; Mr. F. Meder, \$165 for No. 163, and Mr. Frederick "George" \$140 for No. 274.

Newman Print Sale

Part I of a collection of drawings by American and Foreign Artists, formed by Mr. V. Winthrop Newman, was sold at the Anderson Galleries, Park Ave. and 59th St., Monday and Tuesday evenings last, Feb. 2-3, for a grand total of \$13,438. The attendance was small and the bidding weak. The total of the two sessions were respectively \$7,838 and \$5,600.

An original drawing by the French master Huet topped the prices Tuesday, going to the Fiftieth Century Shop for \$500. The subject was "Going to Market." The same buyers gave \$300 for No. 259, "Les Cadeaux," by Greuze. Miss Lily Lawlor paid \$235 for a drawing by Ingres; E. Boughton gave \$200 for a landscape by Lorraine; A. C. Goodyear got a head by Ingres for \$335, and C. V. Van Anda paid \$200 for Oudry's "Swan Pursued by a Dog."

Brown Sister' Furniture Sale

At the first of two sessions of a sale of old and modern furniture and furnishings owned by Mmes. Stephen and James Brown, daughters of the artist, the late Arthur Quattley, at the American Art galleries, Jan. 29-30 last, a total of \$11,682.50 was obtained. Di Salvo brothers paid the top price of \$400 for a set of XVIII century American beechwood chairs and also \$300 for a French walnut writing desk.

Mrs. S. J. Arend gave \$190 for No. 89, a pair of Italian mirrors; Mrs. Jameson secured No. 110, a pair of Italian side tables, for \$320; J. M. Woodward bought No. 112, a pair of French card tables, for \$260; H. Martin gave \$230 for No. 135, a set of Italian painted chairs and settee; W. J. Clarke bought No. 143, a pair of oak side tables, for \$200, and J. Farr gave \$310 for No. 185, a pair of mahogany twin beds.

At the second session, Jan. 30, an excellent reproduction of a XVIth century French cabinet was sold to H. H. Parke, agent, for \$3,200. Mr. Parke also gave \$1,100 for No. 237, two pairs of Gothic portieres. Mr. W. R. Hearst bought No. 244, set of antique velvet hangings, for \$2,600; No. 250, set of Italian velvet lambrequins, and No. 328, a Flemish triptych. The Lans Company gave \$1,400 for No. 258, Flemish tapestry panel, and \$420 for No. 256, XVIIth century tapestry. E. C. Diecherhoff paid \$1,575 for No. 287, antique Persian rug, and \$420 for No. 285, dark blue Persian rug. Miss Julia Ryle gave \$660 for No. 370, Italian chest of drawers; \$350 for No. 275, Chinese rug, and \$650 for No. 225, eight strips of early French embroidery. Maurice Freeman paid \$510 for No. 259, an antique silver standing cup. George H. Stevenson bought No. 277, a Chinese rug, for \$390; No. 278, a Caucasian rug, for \$450, and No. 279, a Caucasian, for \$460. A. C. Crocker paid \$310 for No. 282, a Persian rug, and F. L. Goodwin gave \$390 for No. 284, a Persian rug.

The total for the session was \$44,145.50, making a grand total of \$55,828.

Adams et al Tapestry Sale

Old tapestries from different collectors were sold, with furniture, miniatures, etc., belonging to the Thatcher M. Adams estate, at the American Art Galleries aft. of Jan. 31. A Flemish XVIIth century tapestry, "Deer Hunting," went to F. Kaufman for the top price \$2,025; M. L. Jellineck paid \$1,450 for a XVIth century French tapestry, "Paris and the Wife of Menelaus;" a decorative XVIIth century Flemish tapestry, "Fruits of the Earth and Other Good Things," lake and landscape, with many figures, fruit and flower border, went to A. W. Morse for \$2,650, and two other tapestries of the same set, "Hay Making" and "Gathering the Grapes," went to the same buyer for respectively \$2,300 and \$2,600.

A French XVIth century tapestry, "Solomon and the Queen of Sheba," went to Hughes Murray for \$650. A richly colored Gobelin XVIIth century went to Baumeister for \$1,200, and a French XVIth century tapestry, "Helen and Paris," to the same buyer, for \$900. To Murray went a decorative XVIth century French tapestry, "Paris and Aenone," a hunting nymph, with Paris and a companion in warrior dress, trees and wild geese. The total was \$41,357.

BOSTON

Once more there is ample proof of the willingness of Mr. Pepper and the Boston Art Club to go more than half way in giving Boston the opportunity of seeing the best work of modern American artists, and this proof is the exhibition of 48 oils by contemporary N. Y. artists, including landscapes and portraits now in the gallery of the Club through February 18 next. It is an interesting if not a great display and one finds among the list of artists represented such names as: Robert Henri, Jonas Lie, Hayley Lever, Richard Miller, Chauncey F. Ryder, Sidney E. Dickinson, Daniel Garber, Gardner Symons, Maurice Fromkes, Paul Dougherty, John F. Carlson, Charles W. Hawthorne and many others as prominent.

ESTABLISHED 1880

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the "Old Masters" are to be found in our galleries at all times. Notable and rare examples are constantly being acquired by us. Paintings purchased from us are always exchangeable at the full purchase price.

Bonaventure Galleries

601 FIFTH AVE. NEW YORK
near 48th StreetBOOKS - ENGRAVINGS
DRAWINGS - FURNITURE
ART OBJECTS - PAINTINGS

EXHIBITION

GLACKENS
HENRI
LAWSON
PRENDERGASTDANIEL GALLERY
2 WEST 47th STREET

METROPOLITAN ART SCHOOL

MICHAEL JACOBS, Director
LEN W. LENTELLI, Sculptor
PAUL W. BARLETT, Supervisor
CLASSES (Morning and Evening)In Color Mixing Color Juxtaposition
Color Harmonies Color ContrastsFor life, portrait, landscape, poster and costume designs.
Classes in modeling from life. Sketch classes
from life, 5-7 P. M.

Special Daylight Lighting for Evening Classes

Sherwood Studios, 58 West 57th St.

WANTED

Lay figure, female, with wig. Must be
in good condition. Natural size

Address: A. Von Beust, 211 Highland Ave., Orange, N. J.

Some 30 oils by the late William E. Norton, now shown at the Vose Galleries, are a happy surprise of the New Year. Nearly all are marines, ranging from a small 6x8 to a size suitable for a museum. One is struck by the high and even quality of this artist's work. A short history of Mr. Norton's artistic life, issued by the Messrs. Vose, states that from early childhood he manifested a desire to draw ships and later on in life, in order to satisfy his craving made many voyages as an ordinary sailor. The large "Trade Winds," showing a square-rigged vessel before the wind, justifies the statement that few American marine painters ever rivaled Norton in painting ships at sea.

Of especial interest, in view of the coming celebration of the landing of the pilgrims, is the exhibition of 30 marines by G. T. Margeison at the Sprague-Hathaway Galleries, 454 Boylston St. The most important picture is "The Voyage of the Mayflower."

Paxton Wins Popular Prize

The second honor to come to Boston from the recent seventh biennial exhibition at the Corcoran Gallery, Washington, is the "Popular Prize of \$200," awarded to William M. Paxton for his "Girl Sewing." The award was decided by the vote of visitors to the Gallery, during the week of Jan. 12, and the canvas received 228 votes.

P. & D. COLNAGHI & CO.

(ESTABLISHED 1760),

Publisher  to
by King
Appointment George

Paintings, Drawings, Engravings, Etchings,
Lithographs, Woodcuts, by the Old
and Modern Masters.

Experts, Valuers, Publishers.

GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Wendo, London.

SCHWARTZ Galleries
14 East 46th Street
Opp. Ritz-Carlton
NEW YORK
PAINTINGS
ETCHINGS
ENGRAVINGS

ARLINGTON GALLERIES
274 Madison Avenue, bet. 39th & 40th Streets
IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

Phone, Wabash 5115

GERDA AHLM
RESTORER OF PAINTINGS
from the Royal Old Pinakothek at Munich.
Does Every Kind of Restoring Work on Paintings
ALSO CLEANING OF COLLECTIONS
1706 Auditorium Tower Chicago

CALENDAR

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Society of Independent Artists, Inc., 1947 Broadway.
No jury—No Prizes—Fourth Annual Exhibition,
Waldorf-Astoria Hotel, N. Y., Mar. 11-April 1.
Membership List closes April 1. Pictures received
March 8-9.

SPECIAL NEW YORK EXHIBITIONS

Arlington Gallery, 274 Madison Ave.—Recent Paintings by Samuel A. Weiss, to Feb. 14.
Art Alliance of America, 10 E. 47th St.—Textiles, poster and cover designs, Yugo-Slav embroideries, to Feb. 18.
Art Salon of the Hotel Majestic, Central Park W. at 72d St.—Under the Direction of Dr. Fred Hovey Allen—Selected Paintings by Eminent Artists, to Feb. 16.
Ainslie Gallery, 615 Fifth Ave.—Paintings by George Inness.
Arden Gallery, 599 Fifth Ave.—Ancient Embroideries under the Auspices of the Needle and Bobbin Club, to Feb. 14.
Babcock Gallery, 19 E. 49th St.—Recent oils, by Antonio Barone, to Feb. 14.
Bourgeois Gallery, 668 Fifth Ave.—Sculptures and Drawings by Gaston Lachaise, to Feb. 21.
Brooklyn Museum, Eastern Parkway, Brooklyn—Memorial exhibition of sculpture by Helen Farnsworth, Meara, to Feb. 15. Recent Accessions in the Print Galleries.
Camera Club, 121 W. 68th St.—Photographs by Floyd Vail, F.R.P.S.
Daniel Gallery, 2 W. 47th St.—Paintings by John Noble, Feb. 9-23.
Durand-Ruel Gallery, 12 E. 57th St.—Paintings by Renoir, to Feb. 21.
De Zayas Gallery, 549 Fifth Ave.—Oils, Watercolors and Aquatints, by Arthur B. Davies, to Feb. 14.
Ehrich Gallery, 707 Fifth Ave.—Paintings of Merit by Lesser Known Masters.
Ferargil Gallery, 607 Fifth Ave.—Paintings by William L. Carrigan, to Feb. 21.
Grosier Club, 47 E. 60th St.—Silver, Jewelled and Embroidered Bookbindings, to March 6.
Folsom Gallery, 560 Fifth Ave.—American Paintings, Kennedy & Co., 613 Fifth Ave.—Fine Prints by Modern Masters, through Feb.
Kingsore Gallery, 668 Fifth Ave.—Paintings by Max Kuehne, to Feb. 14.
Knoodler Gallery, 556 Fifth Ave.—Paintings by Eugene Speicher, to Feb. 14.
Macbeth Gallery, 450 Fifth Ave.—Paintings by Frieske, Miller & Davis, to Feb. 21.
Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days.
Toiles de Jouy and English Chintzes through Feb. Chinese Portraits lent by Samuel T. Peters, to March 1.
Milch Galleries, 108 W. 57th St.—Paintings, Etchings and Monotypes, by George Biddle, to Feb. 14.
Montross Gallery, 500 Fifth Ave.—Cezanne Watercolors, Feb. 10-21.
Municipal Art Gallery, 40 Irving Place—Seventh Annual Art Exhibition by the Association for Culture, extended to March 1.

FRENCH & COMPANY

Works of Art

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

Museum of French Art, 599 Fifth Ave.—Loan Exhibition, Directoire and Empire Periods. Daily, 10 to 6, Sundays, 2 to 6, to Feb. 12.
National Arts Club, Gramercy Park—American Water Color Society, to Feb. 27.
N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Turner's "Liber Studiorum," to Feb. 29.
Mielatz Memorial, consisting of etched plates, to April 15.
Pratt Institute, Ryerson St., Brooklyn—Paintings and Illustrations, by N. C. Wyeth, Feb. 11-Mar. 1.
Rehn Gallery, 6 W. 50th St.—Recent Paintings, by Helen M. Turner, through Feb.
Reinhardt Gallery, 565 Fifth Ave.—National Society of Portrait Painters, to Feb. 28.
Salmagundi Club, 47 5th Ave.—Exhibition of Members Work, to be followed by the Annual Auction Sale, to Feb. 13.
Schwartz Galleries, 14 E. 46th St.—Paintings, by Mary Kramelberg, to Feb. 21. Monotypes in color, by Marion Gray Traver, for the same period.
Touchstone Gallery, 11 W. 47th St.—Group of nine artists, to Feb. 9.
Whitney Studio Club, 147 W. 4th St.—Photographs of American Indians, taken by E. L. Curtis and belonging to Mrs. Whitney, to Feb. 15.
556 Fifth Ave.—Paintings by Claude Monet, to Feb. 10. Paintings, by Claggett Wilson and Caroline Locke, to Feb. 14.
Howard Young Galleries, 620 Fifth Avenue—Frank Townsend Hutchens, to Feb. 16.
Metropolitan Art School, 58 W. 57th St.—Students Work in New Color Teaching, Drawing and Modeling, to Feb. 7.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—English, French and American Literature, in original Mss., first editions, handsome bindings and standard sets. From the libraries of Roland R. Conklin, Huntington, L. I.; Mrs. Mary E. Plummer, N. Y., and Hon. Henry H. Peck, Waterbury, Conn., Feb. 9-10, afts. and eves., and Feb. 11 aft. Books, pamphlets and Broadides, relating to California. Feb. 19 aft. Association Books from the Library of John Greenleaf Whittier with Mss. and Autograph letters of Whittier and his friends with additions. Feb. 24-25 afts.
American Art Association, 6 E. 23d St.—Japanese Color Prints from the Arthur Davison Fiske collections Feb. 10-11. afts. and eves.
Kouchakii Freres Stock.
Antique Persian Faience and Lustre, Greek and Roman Glass, Persian Miniatures, Greek and Roman Jewelry, Gothic Carvings, Embroideries and Textiles and 16-17 Century Rugs. Feb. 13-14, afts.

MUSEUM'S FREE ART LECTURES

Free lectures to be given at the Metropolitan Museum will be as follows:
Feb. 14, 4 p. m.—The Development of Italian Gardens in the Renaissance, with a Study of Certain Examples.—James S. Pray.

COMPETITION

Art Alliance of America, 10 E. 47th St.—Fourth Annual Albert Blum Competition for Hand-Decorated Fabrics. Fabric suitable for costume purposes. 1st prize, \$150; 2d, \$100. Fabric considered most beautiful for interior decoration, 1st prize, \$150; 2d, \$100. For conspicuous merit, two prizes of \$50 each. At the discretion of the judges; \$150 will be awarded in several prizes. Last day of delivery, Feb. 18. Trade view, Mar. 5. Exhibition, Mar. 6-27.

NEW HAVEN

The second exhibition of "Little Pictures" of the New Haven Paint and Clay Club was on at the Public Library to Jan. 26. Some 170 pictures were hung. The jury consisted of George L. Berg, Theodore Diedricksen, Charles D. Hubbard, Elizabeth K. Luquians, Ethel Bennett Schiffer, Edith F. Schwab, Herman Sodersten and John D. Whiting.

A limit of 16 by 20 in. (including frame) was put on the entries, but within these limits there was quite a variety of dimensions so that the result was less monotonous than the ordinary "thumb-box" show.

Among the exhibitors were George P. Ennis, William Starkweather, Herman Sodersten, Isabella St. Leger, John H. Neimeyer, Charles D. Hubbard, G. Albert Thompson, Charles Kaeslau, Karl Schmidt, Whitney M. Hubbard, Charles A. Aiken, Chauncey Ryder, W. Lester Stevens, Sergeant Kendall, Mary Nicholson MacCord, George L. Berg, William R. Derrick, Adelaide Deming, Oscar Anderson, Cullen Yates, Leon Bonnet, Marion Boyd Allen, Will J. Quinlan, John D. Whiting and Edwin C. Taylor.

MONTREAL

The Montreal Art Association held its annual meeting Jan. 22 last, when Dr. F. J. Shepherd was re-elected president, and vacancies on the board caused by the death of Mr. A. Baumgarten, and the retirement of Mr. R. B. Van Horne, were filled by the appointment of Francis McLennan, and R. W. Reford.

The number of free visitors during 1919 was 28,722, as compared with 10,283 in 1914. While paying visitors during the year were 31,444, nearly seven times as many as in any year prior to 1919. The money collected, however, was for war charities.

Among the donations during the year were Danbigny's "Le Retour du Troupeau," the gift of Lady Drummond, in memory of her husband, in whose collection it formerly was; Corot's "L'Ile Heureuse," presented by the family in memory of Arthur L. Drummond, and Capt. Guy Drummond; William Maris' "The Happy Family," from Mrs. E. B. Greenshields in memory of her husband; and William Brymner's "Feeding the Chickens," and St. Jean de l'Ile," the gift of several friends.

There were eight exhibitions in the course of last year: those of British naval photographs; Major P. E. Nobb's war sketches; the 36th annual spring show; the Tom Thomson exhibition; the Robert Harris memorial exhibition; F. W. Hutchison's oils; Sir Edmund Walker's Japanese prints, and the more recent war memorials. At present Frederick Villier's original war drawings made at the front are on view.

George Biddle at Milch's

There is considerable "style" in the oils, watercolors, pastels and drawings offered by George Biddle, of Phila., at the Milch Galleries, 108 West 57 St., through Feb. 14. Although frankly influenced by the modern French school, his work reflects especially his admiration for Richard Miller, but there is, in all of his work, a distinctly personal message. Having studied for only six years, his progress is remarkable and the work which bears every stamp of the professional, is highly creditable. A natural colorist, he has evidently worked and sacrificed to attain the quality and firmness of line noted in his drawing. This is especially apparent in his monotypes. His oils are mainly high-keyed and joyous, yet delicate and refined in color and composition.

Among the oils shown are "Bryant Park, Snowstorm," with fine atmospheric qualities and picturesque quality. "The Invalid," loaned by the Penna. Academy, an interesting, well-painted figure, adroitly toned against subtle white pillows, is a well thought-out work, and "Fishes of Bermuda" is a harmonious bit of color and good design. When the show closes here, it will naturally go to Phila., the home of the Biddles, and later to Chicago.

Edmund W. Greacen is doing distinctive work in his studio at No. 42 E. 18th St. "The picture that does not stimulate the imagination will not live," he says. Most interesting to him is the quality of mystery, and this one recognizes in his lately exhibited "Peggy." It is also very pronounced in his "portrait gardens."

At her Carnegie Hall studio, Heppie En Earl Wicks is painting the portrait of Miss De Vere Porter, daughter of Mr. and Mrs. Fred L. Porter. Her picture, "The Parthenon Column at Sunset," was recently purchased by a N. Y. collector and her "Lake Champlain," with its view of Vermont in the distance, also found a buyer.

G. Laurence Nelson's portraits in oil of the late Mr. and Mrs. William Belden Reed have just been placed by the Carmel Literary Union, Carmel, N. Y., in the beautiful Memorial Library presented to Carmel by the couple. Mr. Nelson is now at work upon a commission—portrait of a small boy

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS d'ART

Vernay

Old English Furniture—Old English Pottery—Old English Glass—Old English Silver—Old English Pewter. Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

Telephone Bryant 6739

Established 1875

D. CALO & SONS

American and Foreign Paintings
Artistic Picture Frames

107 West 46th Street New York

CH. POTTIER

Parker of Works of Art

Shipping Agent

PARIS :: 14 Rue Gaillon
(Av. de l'Opera)

The MAX KUEHNE

EXHIBITION

NOW ON AT

Kingore Galleries

668 5th AVENUE AT 53rd STREET

Ferargil Galleries

607 5th Avenue, at 49th Street

American Paintings

T. H. Russell

F. N. Price

Museum of French Art

French Institute in the United States.

599 FIFTH AVENUE (48th St.)

THIRD OFFICIAL LOAN EXHIBITION.

THE DIRECTOIRE AND EMPIRE PERIODS.

Open daily, 10 A. M. to 6 P. M.
Sundays, from 1 to 6 P. M.

JAN. 22nd to FEB. 12th, INCLUSIVE.

AGENTS WANTED

By the ART COLLECTORS' ASSOCIATION, Ltd.
12a, Waterloo Place, Lower Regent Street
London, S. W. 1, England
who HAVE FOR DISPOSAL
SEVERAL FINE COLLECTIONS OF OLD MASTERS
Will supply photographs—Prices and particulars
free of charge.

MASTER WORKS by INNESS

Moonrise, Montclair, - -	30x45,	1892
Autumn in Montclair, - -	29x36,	1894
The Old Veteran, - - -	35x45,	1881
Springtime, Montclair, - -	30x45,	1885
Coast of Cornwall, - - -	32x42,	1887
The Old Farm, Early Moon,	30x50,	1893
Autumn Woodlands, - -	36x46,	1890
September Evening, - -	30x45,	1870

AINSLIE GALLERIES

Established 1885 by George H. Ainslie

615 Fifth Avenue

New York

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles

ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

JACQUES SELIGMANN & FILS

57 Rue St. Dominique
(Ancien Palais Sagan)
PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

567 FIFTH AVENUE—NEW YORK
AT 46th STREET

O'BRIEN ART GALLERIES PAINTINGS

by American and Foreign Artists

334 South Michigan Blvd.
CHICAGO

THE Folsom Galleries

560 Fifth Avenue (Dreicer Building)
NEW YORK

AMERICAN PAINTINGS

Young's Art Galleries Paintings

by
American Artists

Art Notes and notices of current
exhibitions mailed on request
66 East Jackson Boulevard
CHICAGO

R. DUDENSING & SON

PAINTINGS by

George Inness A. H. Wyant
R. A. Blakelock Twachtman
and other American artists

45 West 44th Street Between Fifth and
Sixth Aves.

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

Satinover Galleries IMPORTERS OF Selected Old Masters

27 West 56th Street - New York

Charles of London
718 Fifth Avenue
New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

*Old English Furniture
Antique Chinese Porcelains*

& WORKS OF ART

6 WEST 56TH STREET NEW YORK
26 King St., St. James', London

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

New York: 709 Fifth Avenue

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK
N. W. Cor. 42nd St.

C. & E. CANESSA

Antique Works of Art

Paris: 93 Champs Elysees

Naples: Piazza di Martiri

New York: 1 West 50th St.



D-B-BUTLER & CO

ENGRAVING - ETCHING
ARTISTIC - FRAMING - REGILDING
PAINTING - RELINED - RESTORED
601 MADISON AVE. (57th St.) NEW YORK

Exclusive Screens Paintings

Established 1886

Buccini Studios

347 FIFTH AVE., NEW YORK

Murals

Interior Decoration

JOHN LEVY

HIGH CLASS
PAINTINGS



559 FIFTH AVENUE

HENRY SCHULTHEIS CO.

American and Foreign PAINTINGS

Uptown Galleries

425 Fifth Avenue at 38th Street
Telephone Vanderbilt 2267

Downtown Galleries and Framing Dept.

142 Fulton Street
Telephone Cortlandt 2477-2478

F. Kleinberger Galleries, Inc.

725 Fifth Avenue

New York

9 Rue de l'Echelle
Paris

Ancient Paintings
Specialty Primitives
of all Schools
and
Old Dutch Masters

London
Osaka

Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue

NEW YORK

WORKS OF ART
FROM
JAPAN AND CHINA

ARNOLD SELIGMANN

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

7 W. 36th St. New York